

MUSICAL INTERVALS.

An interesting investigation might be made of the various musical accents which answer to different conditions of feeling. To ascertain this correctly would require a long and minute course of experiments. It is curious to observe, however, that Gluck, Mozart, Berlioz, Meyerbeer and Wagner, when they have the same situation to depict, whether in recitative or melody, use the same musical intonations. It thus appears that the major third is generally employed in interrogations and appeals; and that the appellative character of that interval becomes more marked and impressive in the fourth descending, while fourth ascending denotes affirmation, decision, and command. The minor and major fifths express the feelings from prayer to violent desire and menace. The sixth is the interval of passion; it is the symbol of a very accentuated emotion and is inevitably met where love is declined. A semitone higher conveys the idea of something painful, which is resolved into a real expression of grief in the cry of the seventh, the symbol of an excess of suffering. There are, in effect, no two ways of saying the same thing in music, and it is only in the way the phrase is introduced and sustained by the harmony that authors vary. We are speaking, of course, only of those passages of the songs in which the emotions are exploded, for it is these only that the author, not caring to expend his force over the whole phrase, aims to bring out his full meaning. From these comparisons of emotions and intonations we are able to discover the physiological reason of the correspondence between the note and expression. The similar intervals are congenial with indifference, monotony, doubt, melancholy and sadness; the group of moderate intervals affirms occupation, pleasure and desire, which grows more ardent as we approach the extreme intervals, and in these we look for the most intense feeling. Melancholy sentiments involving diminished vitality, we might naturally conceive them to be expressed musically by diminished intervals, the compass of which requires little effort; while earnest desires, strong passions and pleasant and happy feelings, being accompaniments of a more active vitality, provoke more vigorous expressions; and these expressions, by giving an outlet to the excess of vitality, furnish one of the best means for calming violent passions.—*Anon.*

SCHUBERT AND CHOPIN.

Schubert, the prince of lyrist—Chopin, the most romantic of pianoforte writers; Schubert, rich with an inexhaustible fancy—Chopin perfect with an exquisite finish; each reaching a supreme excellence in his own department, while one narrowly escaped being greatest in all; both occupied intensely with their own meditations, and admitting into them but little of the outside world; both too indifferent to the public taste to become immediately popular, but too remarkable to remain long unknown; both exhibiting in their lives and in their music striking resemblances and still more forcible contrasts; both now so widely admired and beloved, so advanced and novel, that though they have been in their graves, Schubert since 1828, and Chopin since 1749, yet to us they seem to have died but yesterday. These men, partners in the common sufferings of genius, and together crowned with immortality in death, may well claim from us again and again the tribute of memory in their lives and of homage to their inspiration.—*Haweis.*

PAUL MORI.

Paul Mori, whose "Menuet" appeared in the REVIEW, was born at Berne, Switzerland, July 26, 1863. The rudiments of music were taught him by his father at quite an early age. He pursued his studies in violin and piano playing under good teachers, besides finishing the classical course at the high school there.

He came to America when 18 years old, and located at Washington, Mo. After remaining there a short while, he moved to Quincy, Ill., where he taught music and other branches. In 1883, he came to St. Louis and taught school for four years and a-half. He then began to devote his time exclusively to music, and studied harmony and counterpoint under Ernest R. Kroeger. Among his published works are a "Menuet" for piano, and a "Christmas Anthem," which was sung at St. John's



Episcopal Church. In mss. are a "Mazurka," "Waltz," "Sonatina," galop for four hands, a Christmas Cantata, for male chorus with piano and organ accompaniment; Polonaise C minor, 2nd Mazurka B, Andante con Variazioni, Easter Cantata (German) for mixed choir and tenor solo; Fantasia on Tyrolean and his Child, for violin and piano; and many other miscellaneous works.

Mr. Mori filled the position of organist at Eden Methodist Church one year with great satisfaction. He is now organist and musical director at St. John's Episcopal Church, and is doing very good work. He dedicated several new organs in churches here, and has played in many miscellaneous concerts with undoubted success. He is a pianist of good ability and an excellent teacher.

Mr. Mori is of a retiring nature and affable manners, and is well liked by his many friends and pupils.

MUSICAL SCIENCE.

Every one who knows anything of music must realize that there are certain natural yet mysterious principles which underlie the mere practical art. These theoretical principles must some day be formed into a complete musical science. The importance of understanding this science is not fully realized; yet no one could write a poem, or even a letter without being educated; and it is just as necessary for a musician to be educated in the science of music. It is necessary not only to the composer and the professor, but to the performer, the singer the critic. With a correct knowledge of music we are enabled to paint the views of the imagination, and to portray the emotions of both mind and heart in a language even more expressive than that of the poet.

But in order to properly express our thoughts and emotions, or understand those of others, we must first acquire a knowledge of the rules which govern and the principles which constitute the art of music. It is not sufficient to know merely the rules, we must know whence they are derived, what is their nature, how and where they are to be applied. Yet, to the present day, they remain unqualified and unexplained. From the effects and results of the innate art a deductive science has been discovered and a theory of composition promulgated. In examining this theory let us not forget its only origin. It must be traced to the cause, which is composition; and the application must be made practical. Musical science is a modern discovery; and it is very natural that some time should be required to determine and perfect it. It must wait on the inductive art; and so long as musical effects remain inexhaustible, just so long must theory play a secondary part.—*Goodrich.*

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The Piano Manufacturers' Association of New York have at last adopted as a standard pitch 435 A double vibrations in a second of time, 68 Fahr. This will hereafter be the national pitch, and will take effect after July 1, 1892, all manufacturers agreeing to tune their musical instruments of whatever kind accordingly. The new pitch is 17 vibrations lower than that now in use in New York.

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MAJOR AND MINOR.

The Mendelssohn Club, of Alton, gave a concert on the 5th ult. The principal numbers were: "The Bell," sung by Mrs. Georgia Lee Cunningham, and Forest Scenes—(a) In the Forest, (b) Hunting Song, for piano—played by the composer, Mr. W. D. Armstrong.

Mr. E. R. Kroeger has recently devoted his spare time to orchestral composition. A "Suite Characteristique" and an overture to Byron's "Sardanapalus," are the two latest works from his pen. He is now hard at work upon a Concerto for piano and orchestra.

The Liebling Amateurs, of Chicago, gave their sixty eighth recital, at Mr. Liebling's studio, on the 16th ult. Among the principal numbers were: Polonaise, E major—Liszt; Alpine Storm—Kunkel; Scherzo, op. 31—Chopin; and Theme and Variations—Paderewski.

The charming and gifted pianist, Teresa Carreno, has made her third experiment in matrimony by marrying Eugene D'Albert, the pianist. Her two previous husbands—Sauret, violinist, and Tagliapietra, baritone—are still living. She is divorced from them. Her new husband is several years her junior. As pianists, they each stand high, and it is announced that they will appear together in public. D'Albert had a wife, from whom he, too, is divorced.

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A very enjoyable Concert under the direction of Otto Anschuetz was given on the 21st ult., at the Congregational church on Sidney Street. Miss L. Stoffregen and O. Anschuetz distinguished themselves by their admirable piano duet playing. Messrs W. Stark and E. Grunfield appeared in chopin selections and quite captured the audience. Miss Ludwig sang "The fortune Teller" in splendid style and received the warmest applause.

Messrs. Abbey & Grau announced that they had engaged Rubinstein for America for 1893. They doubtless had full authority for their statement; and probably were more surprised than any one else to read this dispatch from Rome, in the papers: "Anton Rubinstein, the Russian pianist and composer, has declined the offer recently made him for a concert tour in America, and gives out that he has ceased playing in public." However, Mr. Grau claims that this dispatch is an error, and that Rubinstein will really come.

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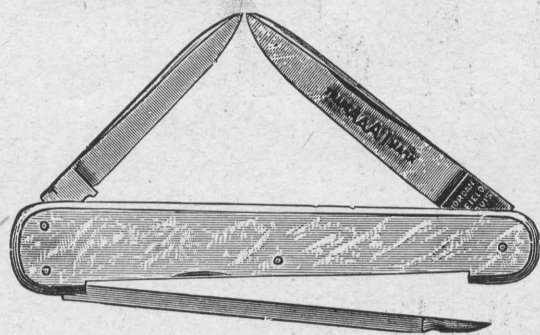
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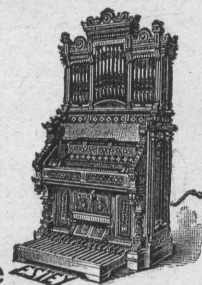
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AUGUST WILLIAM HOFFMANN,

The well-known teacher and composer, was born in Mannheim, Germany, July 26, 1866. He began his studies in music at the age of five years, and displayed remarkable talent, especially in the instantaneous recognition of heard tones and in a fertile memory. At the age of seven, he took up the violin, and two years later was playing that instrument in public, having already made his appearance in piano concerts.

The interest developed by the young student in music was not in accordance with the views of his father, who was, and still is, a professor of repute in the high school there. But no persuasion could turn the youth aside from his purpose; he pushed steadily forward, and placed himself under one of the most prominent pupils of Chopin. Later on, he studied piano under Vinz. Lachner, at Karlsruhe, with whom he remained for three years, and from whom he received unstinted praise for his excellent work. He next went to the Royal Conservatory, at Stuttgart under Lebert and Stark where he displayed the same talent and progress, teaching there a year and a half during his three years' course, which he finished at the age of sixteen. Returning home, he resumed the study of piano under Wilhelm Kalliwoda, and distinguished himself in concerts given before the nobility.



The military laws of the country would have made a brave soldier of the young pianist at this time, if he had not acted upon his father's advice. So, in 1883, he came to America, bearing letters of introduction to Mr. Steinway of the most flattering nature. The latter was highly pleased with his playing, and advised him to go to Cleveland, where he had relatives. There he taught and played in concerts with unvarying success for two years, when he was offered a first-class position as Music Director at the Arkansas Female College, Little Rock, which he accepted. He spent three years there, when he was engaged by the Beethoven Conservatory of this city. After two years' work there, he opened a studio of his own at the Emilie Building, Olive and 9th Streets, where he is now located.

In the midst of his labors, Mr. Hoffmann did not lose sight of composition, for his works—instrumental and vocal—are quite numerous and of a high character. His "Melody," "Alone," and "Witches Story" for piano are splendid examples of his happiest efforts. His "Pearl Gavotte" and "Valse D'Amour" have been played by Gilmore with the greatest success. Of his songs, "Your Pretty Eyes are Pictures on My Heart" and "Lullaby" (Cradle Song), "All for You" and "Ave Maria" are very popular. "Ave Maria," sung lately in Chicago, drew from Clarence Eddy, the organist, very decided praise.

Mr. Hoffmann is now giving most of his attention to teaching, in which he has proved himself eminently successful. He has a large class in piano, harmony and composition. He is a young man endowed with talent, energy and ambition, and proud of the endorsements of his eminent teachers, that his life has always been blameless and his character honorable.

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TECHNIQUE.

Technique is in a certain sense the opposite of aesthetics; inasmuch as aesthetics have to do with the perceptions of a work of art, and technique with the embodiment of it. Pianistic technique implies, in its widest sense, a faultless mastery of every mechanical difficulty in the required tempo, and without any perceptible effort. It supposes correct fingering, and it requires a precise touch with appropriate degrees of strength and gradations of strength. Therefore, technique comprises more than mechanism; mechanism is merely the manual part of technique, not requiring any directing thought; technique, however, requires thought; for example, as to fingering, which precedes mechanism; as to tempo, which governs mechanism; as to force, which qualifies mechanism; as to touch, which ennobles mechanism. Mechanism is, therefore, within technique and forms the mechanical element of it, as beauty of touch forms the artistic element. Mechanism ends where thought is added to it. Technique begins where mechanism has already attained a certain grade of perfection.

Technique should not seek to shine by itself, and least of all give the impression of being the performers strongest point. It is not so much a question of playing a great many notes with great velocity in a given degree of strength, as to play every note clearly and in the spirit of the composition. Technique, being mechanical rather than artistic, does not of itself make the artist, and giving evidence of preserving labor rather than of talent, ranks, aesthetically speaking, lowest among pianistic attainments, although it is really the most brilliant of them and absolutely indispensable. But when technique, already faultless, is qualified by refinement and poetry in touch and taste, it ceases to be simply mechanical and becomes artistic.—*Christiani*.

PADEREWSKI.

Paderewski, the Polish pianist, has come and gone, and left an impression that time will never efface. His right to a position among the chosen few that embraces Rubinstein and Von Bulow is conceded. The audiences that were fortunate enough to hear him in his three recitals here have never had a more genuine treat, and this was fully realized by them. With Paderewski personality is lost in art; technical difficulties have no existence. Such interpretation, such light and shade, such dramatic intensity are the work of a master spirit, of a genius. Those who were unfortunate enough to miss these recitals will have an opportunity of hearing him on his return engagement here.

THEODORE THOMAS' CONCERTS.

Theodore Thomas and his superb orchestra will give two concerts, at Grand Music Hall, on the 8th and 9th insts. These concerts are looked forward to with a great deal of interest, and will be a splendid treat to concert-goers. A special feature of the programme will be a violin solo by Max Bendix, concert master of the orchestra. The admission is at popular prices, and will no doubt draw out a large attendance.

XAVER SCHARWENKA'S CONCERT.

St. Louisans will have the pleasure of hearing the famous composer and pianist, Xaver Scharwenka, in concert here on the 19th inst. Xaver Scharwenka holds a prominent place in the musical world and has made a highly favorable impression in this country. He is the author of sixty-two works of which the most celebrated are his Polish dances. Kunkel's Royal Edition contains his popular one in E flat minor, op. 3, No. 1, and also his Nocturne in F minor, op. 22, No. 1.

The following is the programme for Friday evening, the 19th inst.: Fantasia, op. 49, Chopin. Impromptu and March, Schubert. Nachtstück, Schumann. Valse, op. 42, Chopin. Sonata, op. 57, F minor, Beethoven. Legend, op. 5, No. 1; Nocturne, op. 22; Valse Caprice, op. 31, Xaver Scharwenka. Ricordanza, Tell Overture (d'apres Rossini). Liszt. A special matinee will be given Saturday, the 20th inst.

GRUENFELD CONCERTS.

The Gruenfeld brothers—Alfred, pianist and Heinrich, cellist—will appear in concert Friday evening the 12th inst., at Entertainment Hall. These eminent artists have met with the greatest favor throughout their tour in this country and repeated their European successes. Alfred Gruenfeld, the pianist is noted for his fine interpretations and wonderful technical ability, and his brother Heinrich for the pure and true tone he draws from his Cello. Their concert will no doubt be well attended.

It is not yet known who will write the music for the ode for the inauguration of the World's Fair, Mr. E. A. McDowell's declination having upset the calculations made. There is sufficient talent in the country—there is no question about that—but it is not an easy matter to determine after all. And it is a question whether the average composer, definitely setting himself to the task, would succeed in doing himself or his subject justice. Spontaneous writing is the most effective; and often becomes machine-like when he sets himself deliberately at a given work. We already have sufficient machine music.—*Indicator*.

The prize of \$200 for the best German cantata to be sung at the inauguration of the Columbus celebration at New York has been awarded to Mr. Wilhelm Keilmann of Evansville. The Cantata bears the motto, "Mein herrlich Lieb ist Columbus, meine herzige Mutter Germania."

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ALPINE STORM.

Enlarged Edition.

The young shepherd plays a love song upon his oboe.
Moderato. ♩ 144.

Charles Kunkel, Op. 105.

pp una corda. (soft Pedal.)

Use the Pedal carefully as indicated.

2 Ped. 2 Ped. 2 Ped. 2 Ped. 2 Ped. 3 Ped.

1 Ped. 3 Ped. 2 Ped. 1 Ped. Ped. Ped. Ped. 13 Ped.

The thunder of a distant storm mingles with the pastoral melody

pp mf

2 Ped. 2 Ped. 7 Ped. NOTE.

tre corde (without soft Pedal.)
The thunder becomes more distinct.

p f

2 Ped. 3 Ped. 1 Ped. Ped. mf

NOTE. 7 Ped. Ped. Ped. 1025-9 13 Ped. 2 Ped.

The sixteenth rest here indicates that the Pedal is to be pressed down on the second half of the first eighth.

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2 Ped. 3 Ped. 3 Ped. 3 Ped. 2 Ped. 3 Ped. 3 Ped. 2 Ped. 2 Ped.

The shepherd gives a signal

una corda. tre corde. una corda. pp

2 Ped. 2 Ped. 1 Ped. 7 Ped. 2 Ped.

to his dogs to bring the flock under shelter.

corda. tre corde. echo. una corda. tre corde. ff

NOTE. A

1 Ped.

pp

mf p una corda. pp ppp

1 Ped. 1 Ped. 1 Ped. 1 Ped.

The rain begins to fall.

pp

1 Ped. 1 Ped. 1 Ped. 1 Ped. 1 Ped. 1 Ped.

NOTE.—At A, a terrific thunder clash is to be heard. This is effected by striking with the palm of the left hand in the bass, *fff* all the keys possible—after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.

8

tre corde.

una corda.

f

p

Ped.

Ped.

Ped.

8

tre corde.

Ped.

Ped.

Ped.

Ped.

Ped.

The wind hisses among the mountain pines.

8

una corda.

f

tre corde

dim.

Ped.

Ped.

Ped.

Ped.

8

The storm comes on in full power

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

f

p

f

p

Ped.

Ped.

Ped.

Ped.

1025 - 9

8 Thunderbolt.

fff *p*

Ped. *Ped.* *Ped.* *

f *p* *f* *p*

Ped. *Ped.* *Ped.* *Ped.* *

8

sfz. *sfz.* *ff sempre marcato.*

Ped. *

the thunders of his voice roll and reverberate.

fff

Ped. *

Thunderbolt.

fff *sfz.* *sfz.* *sfz.* *sfz.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8

sfz. *ff* *ff* *ff* *sfz.* *sfz.*

Ped. * *Ped.* * *Ped.* * *Ped.* *

1025-9

The storm gradually passes away.

9

sfz *ff* *ff dim.*
Ped. Ped.

or thus.

f dim.
Ped. Ped. Ped. Ped. Ped. Ped.

p
Ped. Ped.

f *p*
Ped. Ped.

The sun appears, the birds twitter in the

Con anima *pp* *pp* *ff* *pp*
echo.
una corda.
Ped. Ped.

branches, the shepherd again calls his dogs and takes his sheep to pasture.

10 branches, the shepherd again calls his dogs and takes his sheep to pasture.

ff tre corde. *pp* *echo.* *una corda.* *ff tre corde.* *pp* *echo.* *una corda.* *Ped.*

Ped. *Ped.* *Ped.* **FINALE I.**

FINALE I.

Tempo I 144.

The shepherd resumes his love song, while

The shepherd resumes his love song, while

pp 3 2 *ff* *tre corde. una corda.* *echo.* *ff* *tre corde. una corda.* *echo.* *mp* *tre corde.*

* Ped. * Ped. * Ped. * Ped.

the thunder gradually dies away in the distance.

The musical score for 'The Thunder Gradually' is presented in two systems. The first system consists of two staves, treble and bass, in a key signature of two flats (B-flat and E-flat). The treble staff features a melodic line with various ornaments and fingerings (e.g., 2 3 2 1 2, 4 3 1 2 1 4, 3 2 1, 2 4 1, 5 3 2 4). The bass staff provides a harmonic accompaniment with notes and rests, including a half note G in the first measure. The second system continues the piece with similar notation, including a final measure with a half note G and a fermata. Pedal markings are indicated by asterisks and the word 'Ped.' below the bass staff at several points: after the first measure, after the second measure, after the fourth measure, after the fifth measure, after the sixth measure, after the seventh measure, and after the eighth measure. The piece concludes with a final measure marked with a fermata and a 'Ped.' marking.

1025-9 *

1025-9 *

Pod.

A choice of two finales is given. Number two is for the more advanced performer.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes fingerings, pedaling, and articulation marks. The key signature has one sharp (F#). The tempo/mood is marked *mf*. The score is divided into two systems. The first system contains measures 1 through 6. The second system contains measures 7 through 11. The score ends with a double bar line and the number 11.

The score is written for piano. The first system contains measures 1 through 6. The second system contains measures 7 through 11. The score ends with a double bar line and the number 11.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with various fingerings indicated by numbers 1-5 above the notes. The lower staff is in bass clef, also with a key signature of one flat and a 2/4 time signature, featuring a bass line with fingerings 2, 3, and 3. Pedal points are marked with an asterisk and the word 'Ped.' below the staff at the beginning of each measure. The score is divided into four measures by vertical bar lines.

5 1 5 4 1 1 4 5 1

una corda.

pp

Ped.

f 2 5 4 1

tre corde.

echo. pp 5 4 1 2

una corda.

f 2 5

tre corde.

2

** Ped.*

A musical score for a piano piece titled "The Rose Tree". The score is written for piano (p) and includes a pedal (Ped.) section. The music is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The score is divided into two systems. The first system includes a piano introduction and the beginning of the melody. The second system continues the melody and includes a section marked "Ped." with a star symbol. The score concludes with a final chord and a double bar line.

FINALE II.

For very advanced performers.

Birds singing.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff. The music is characterized by complex, rapid passages, often marked with 'p' (piano) and 'mf' (mezzo-forte). Pedaling instructions are frequent, including 'Ped.', 'Ped.', and 'Ped.' with various symbols like a star or a tilde. Some passages are marked with '8' and '12' above them, indicating octaves or specific fingerings. The score includes various musical notations such as slurs, ties, and dynamic markings. The overall style is highly technical and demanding, suitable for advanced performers.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of one flat. It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a series of chords in the right hand, some marked with a 'p' (piano) dynamic. The left hand has a steady eighth-note accompaniment. Pedal markings ('Ped.') are present under the first, third, and fifth measures. A 'mf' (mezzo-forte) dynamic appears in the sixth measure.
- System 2:** Continues the eighth-note accompaniment in the left hand. The right hand has a more active melody with many beamed notes. Pedal markings are frequent, appearing under most measures.
- System 3:** Includes the instruction 'una corda.' (one string) in the first measure. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. Pedal markings are present.
- System 4:** Features an 'echo.' section in the right hand, marked with 'pp' (pianissimo). The left hand has a dense, rapid sixteenth-note accompaniment. Pedal markings are present.
- System 5:** Continues the 'echo.' section in the right hand. The left hand's accompaniment remains dense. The system concludes with a final chord marked 'pp'. Pedal markings are present.

Other markings include 'tre corde.' (three strings) in the third system, and various fingerings (numbers 1-5) throughout the piece. The page number '1025 - 9' is visible at the bottom center.

VALSE CAPRICE.

Jean Moos.

Vivo $\text{♩} = 80$.

The musical score is written for piano in 3/4 time, marked 'Vivo' with a tempo of 80 beats per minute. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *cres.* (crescendo). Performance instructions include 'Ped.' (pedal) and 'dolce.' (dolce). The score is characterized by intricate fingerings, often indicated by numbers 1-5, and includes several trills and grace notes. The piece concludes with a final *f* (forte) dynamic.

First system of musical notation, measures 1-4. Treble and bass staves with various notes and rests. Pedal markings are present below the bass staff.

Second system of musical notation, measures 5-8. Treble and bass staves. Pedal markings are present below the bass staff.

Armonioso.

Third system of musical notation, measures 9-12. Treble and bass staves. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Pedal markings are present below the bass staff.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Pedal markings are present below the bass staff. The word "cres." is written above the bass staff in measure 22.

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is three sharps (F#, C#, G#). The tempo is marked 'Cantabile.'.

System 1: Features a series of eighth and sixteenth notes in the right hand, with a steady bass line. Pedal markings are present under the first, third, and fifth measures.

System 2: Continues the melodic line in the right hand. Pedal markings are present under the first, third, and fifth measures.

System 3: Includes a 'rit.' (ritardando) marking over the first measure and 'a tempo.' (al tempo) over the second measure. Pedal markings are present under the first, third, and fifth measures.

System 4: Features a 'cres.' (crescendo) marking over the first measure. Pedal markings are present under the first, third, and fifth measures.

System 5: Continues the melodic development. Pedal markings are present under the first, third, and fifth measures.

System 6: The final system on the page, concluding with a series of chords in the right hand. Pedal markings are present under the first, third, and fifth measures.

First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling markings.

Second system of musical notation, measures 9-16. Treble and bass staves with complex fingerings and pedaling markings.

Third system of musical notation, measures 17-24. Treble and bass staves with complex fingerings and pedaling markings.

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex fingerings and pedaling markings.

Fifth system of musical notation, measures 33-40. Treble and bass staves with complex fingerings and pedaling markings.

Sixth system of musical notation, measures 41-48. Treble and bass staves with complex fingerings and pedaling markings.

dolce.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of six systems of staves, each with a treble and bass clef. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. Fingerings are indicated by numbers 1-5 above the notes. Pedaling instructions are marked with "Ped." and asterisks (*) below the staves. Dynamic markings include "Con moto" (moderately) and "ff" (fortissimo). The piece concludes with a final chord marked "ff" and a "Ped." instruction.

1387-6

FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Secondo.

Vivo. $\text{♩} = 76$.

The musical score is written for piano and consists of five systems. Each system contains two staves. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Vivo' with a quarter note equal to 76 beats per minute. The score includes various dynamic markings: *f* (forte), *rf* (ritardando forte), *p* (piano), and *cres.* (crescendo). Pedal markings, indicated by 'Ped. *', are placed below the bass staff of each system. The score also features several triplet markings and slurs. The first system has a series of chords in the right hand, while the left hand plays a rhythmic pattern. The second system introduces a melodic line in the right hand. The third system continues the melodic development. The fourth system features a more active right hand with triplets. The fifth system concludes with a final chord and a melodic flourish.

1381 - 12

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FLASH AND CRASH.

Samuel P. Snow. Op. 85.

Primo.

Vivo. $\text{♩} = 76$.

8.

f *rf* *rf* *rf* *rf*

p

ff

cres. *rf* *rf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Secondo.

First system of musical notation. The treble clef staff contains a series of chords and single notes, with fingerings 4, 2, 1 and 3 indicated. The bass clef staff contains a series of single notes with fingerings 2, 4, 5, 3, and 2. Dynamics include *f* (forte) and *p* (piano). Pedal markings are present: "Ped." and an asterisk (*) under the first measure, and an asterisk (*) under the fifth measure.

Second system of musical notation. The treble clef staff contains a series of chords and single notes, with fingerings 4, 2, 1 and 5 indicated. The bass clef staff contains a series of single notes with fingerings 3, 2, 2, 4, 5, and 3. Dynamics include *f* (forte) and *p* (piano). Pedal markings are present: "Ped." and an asterisk (*) under the third measure, and an asterisk (*) under the fifth measure.

Third system of musical notation, featuring first and second endings. The treble clef staff contains a series of chords and single notes, with fingerings 1 and 2 indicated. The bass clef staff contains a series of single notes with fingerings 2 and 2. Dynamics include *mf* (mezzo-forte). Pedal markings are present: "Ped." and an asterisk (*) under the seventh measure.

Fourth system of musical notation. The treble clef staff contains a series of chords and single notes, with fingerings 3, 4, and 3 indicated. The bass clef staff contains a series of single notes with fingerings 3, 4, and 3. Dynamics include *rf* (ritardando forte). Pedal markings are present: "Ped." and an asterisk (*) under the first measure, "Ped." and an asterisk (*) under the fifth measure, and "Ped." and an asterisk (*) under the seventh measure.

Fifth system of musical notation. The treble clef staff contains a series of chords and single notes, with fingerings 3, 4, and 3 indicated. The bass clef staff contains a series of single notes with fingerings 3, 4, and 3. Dynamics include *rf* (ritardando forte). Pedal markings are present: "Ped." and an asterisk (*) under the first measure, "Ped." and an asterisk (*) under the third measure, "Ped." and an asterisk (*) under the fifth measure, and "Ped." and an asterisk (*) under the seventh measure.

Primo.

5

First system of musical notation. Treble and bass staves. Dynamics: *f*, *p*. Pedal markings: *Ped.*, ***. Fingerings: 3 2 1 3, 2 1 3, 3 2 1 3, 2 1 3, 3 2 1 3. A bracket with '8' spans the first four measures.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Pedal markings: *Ped.*, ***. Fingerings: 3 2 1 3, 2 1 3, 3 2 1 3, 2 1 3, 3 2 1 3. A bracket with '8' spans the first four measures.

Third system of musical notation. Treble and bass staves. Dynamics: *p*. Pedal markings: *Ped.*, ***. Fingerings: 3 2 1 3, 2 1 3, 3 2 1 3, 2 1 3, 3 2 1 3. A bracket with '8' spans the first four measures.

Fourth system of musical notation. Treble and bass staves. Dynamics: *rf*. Pedal markings: *Ped.*, ***. Fingerings: 3 2 1 3, 2 1 3, 3 2 1 3, 2 1 3, 3 2 1 3. A bracket with '8' spans the first four measures.

Fifth system of musical notation. Treble and bass staves. Dynamics: *rf*. Pedal markings: *Ped.*, ***. Fingerings: 3 2 1 3, 2 1 3, 3 2 1 3, 2 1 3, 3 2 1 3. A bracket with '8' spans the first four measures.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cres.*, *rf*. Pedal markings: *Ped.*, ***. Fingerings: 3 2 1 3, 2 1 3, 3 2 1 3, 2 1 3, 3 2 1 3. A bracket with '8' spans the first four measures.

Trio.

First system of musical notation for the Trio section. It consists of two staves. The upper staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lower staff has a bass clef and the same key signature. The music begins with a piano (*p*) dynamic. There are several measures with chords and moving lines. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. Fingerings are marked with numbers 1-5 above notes.

Second system of musical notation. It continues the piece with two staves. Dynamics include *f* (forte) and *fp* (fortissimo piano). Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The notation includes various chordal textures and melodic fragments.

Third system of musical notation. It features two staves with dynamics *mf* (mezzo-forte) and *cres.* (crescendo). Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. The music shows a gradual increase in volume and complexity.

Fourth system of musical notation. It consists of two staves with dynamics *f* (forte) and *p* (piano). Pedal points are marked with 'Ped.' and asterisks (*) below the bass staff. The system includes some triplet markings and complex chordal structures.

Fifth system of musical notation. It features two staves with dynamics *cres.* (crescendo) and *f* (forte). Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. The system concludes with a final chord and a fermata.

Primo.

7

8. **Trio.**

p *Ped.* *

p *Ped.* *

p *Ped.* *

p *cres.* *f* *Ped.* *

Ped. *

rf *Ped.* *

Secondo.



Primo.

9

8

cres.

ff

p

f

Ped.

1. 2. 1. 3.

2.

4 3 2

Secondo.

First system of musical notation. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a rhythmic accompaniment with chords. Dynamics include *f* and *rf*. Pedal markings are present with asterisks.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment. Dynamics include *rf* and *p*. Pedal markings are present with asterisks.

Third system of musical notation. The treble staff shows a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *rf* and *p*. Pedal markings are present with asterisks.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *f*. Pedal markings are present with asterisks.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a steady accompaniment. Dynamics include *cres.*. Pedal markings are present with asterisks.

Primo.

11

First system of musical notation for the Primo part, measures 1-6. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with triplets and slurs, while the left hand provides a harmonic accompaniment. Dynamic markings include *f* and *rf*. Pedal points are indicated with asterisks and the word "Ped." below the left hand.

Second system of musical notation for the Primo part, measures 7-12. The right hand continues the melodic development with various articulations. The left hand accompaniment includes chords and moving lines. Pedal markings are present at measures 7, 9, 11, and 12.

Third system of musical notation for the Primo part, measures 13-18. This system introduces more complex rhythmic patterns in the right hand, including sixteenth-note runs. The left hand accompaniment remains steady. Pedal markings are located at measures 15 and 17.

Fourth system of musical notation for the Primo part, measures 19-24. The right hand features a series of descending and ascending melodic phrases. The left hand accompaniment consists of chords and eighth-note patterns. Pedal markings are at measures 19 and 22.

Fifth system of musical notation for the Primo part, measures 25-30. The right hand continues with intricate melodic lines. The left hand accompaniment includes chords and moving bass lines. Pedal markings are at measures 26 and 29.

Sixth system of musical notation for the Primo part, measures 31-36. The right hand features a melodic line with a crescendo leading into a *rf* section. The left hand accompaniment includes chords and eighth-note patterns. Pedal markings are at measures 31, 33, 35, and 36.

Secondo.

Présto.

8

Ped.

Ped.

Ped

Pod.

Presto.

MADRID.

SPANISH DANCE

SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No 1.

Allegro brioso. ♩ - 69.

The musical score is written for piano and consists of 69 measures. It is in 3/4 time and features a variety of musical elements including triplets, sixteenth notes, and dynamic markings such as *f*, *p*, *rf*, and *mf*. The score is divided into five systems, each with a treble and bass staff. Pedal markings (*Ped.* *) are placed throughout the piece. The piece concludes with a *Fine.* marking and a repeat sign with two endings. The first ending leads back to the beginning, and the second ending leads to the final chord.

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1891-2

First system of musical notation, measures 1-6. Treble and bass staves with various notes, rests, and fingerings. Pedal marks with asterisks are present below the bass staff.

Second system of musical notation, measures 7-12. Treble and bass staves with various notes, rests, and fingerings. Pedal marks with asterisks are present below the bass staff.

Third system of musical notation, measures 13-18. Treble and bass staves with various notes, rests, and fingerings. Pedal marks with asterisks are present below the bass staff.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various notes, rests, and fingerings. Pedal marks with asterisks are present below the bass staff.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various notes, rests, and fingerings. Pedal marks with asterisks are present below the bass staff.

Sixth system of musical notation, measures 31-36. Treble and bass staves with various notes, rests, and fingerings. Pedal marks with asterisks are present below the bass staff.

OUR GIRLS.

3

Tempo di Marcia $\text{♩} = 92$

MARCH

Paul Jones. Op. 71.

The musical score is written for piano and bass. It begins with a tempo marking of 'Tempo di Marcia' and a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The score is divided into six systems, each containing a piano (treble) and bass (bass) staff. Dynamics include *f* (forte), *p* (piano), and *mf* (mezzo-forte). Pedal markings are indicated by 'Ped.' followed by an asterisk and a fraction (e.g., $\frac{1}{2}$, $\frac{3}{5}$, $\frac{1}{4}$, $\frac{1}{5}$). The piece concludes with a 'Giocoso' section, marked with a '5' above the staff, indicating a change in tempo or character.

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1385-5

First system of musical notation, piano part. Treble and bass staves. Pedal markings: Ped., Ped., *, Ped., *, Ped., *. Fingerings: 2, 5, 2, 2, 5, 2, 2, 5.

Second system of musical notation, piano part. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped. *f*. Dynamics: *f*.

Third system of musical notation, piano part. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *. Dynamics: *f*.

Baritone Solo.

Fourth system of musical notation, baritone solo part. Treble and bass staves. Treble staff: *mf*, *cantabile.*, *p*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. Fingerings: 2, 1, 2, 1, 2, 1, 2, 1.

Fifth system of musical notation, piano part. Treble and bass staves. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. Fingerings: 2, 1, 3, 2, 1, 2, 1, 2.

Sixth system of musical notation, piano part. Treble and bass staves. Treble staff: *cres.*, *p*. Pedal markings: Ped., *, Ped., *, Ped., *, Ped., *. Fingerings: 1, 3, 2, 1, 1, 2, 1, 1, 3, 2, or 2, *p*.

[illegible]

Flutes. .

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Risoluto.

4 5 2 1

ff

Ped. * *Ped.* * *Ped.* *

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece. The second system contains the remaining six measures. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The score includes various musical notations such as notes, rests, and fingerings. Pedal markings are present at the end of measures 1, 3, 5, 7, 9, and 11. The piece concludes with a final cadence in measure 12.

The image shows a musical score for 'The Song of the Lark' by Robert Schumann, Op. 10, No. 1. The score is in G major, 4/4 time, and consists of two staves. The right hand features a melodic line with various ornaments and trills, while the left hand provides a harmonic accompaniment with chords and single notes. The piece is marked 'Moderato' and includes a 'Ped.' (pedal) instruction at the beginning.

This page contains six systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The notation includes various dynamics such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). Pedaling instructions are marked with "Ped." and asterisks (*). Fingering numbers (1-5) are provided for many notes. The systems are as follows:

- System 1:** Starts with *f* in the bass. Pedaling instructions are present at measures 2, 4, and 6.
- System 2:** Features a *p* dynamic in the bass at measure 1, followed by *f* at measure 3, and *p* at measure 5.
- System 3:** Includes *f* dynamics in both staves at measures 2 and 4.
- System 4:** Begins with *mf* in the bass. Pedaling instructions are present at measures 1, 3, 5, and 7.
- System 5:** Features *mf* in the bass at measure 4. Pedaling instructions are present at measures 1, 3, 5, and 7.
- System 6:** Includes *f* in the bass at measure 5. Pedaling instructions are present at measures 1, 3, and 5.

Giocoso.

Glucoso.

The image displays a page of musical notation, likely for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system is marked 'Ped.' (Pedal) and includes a 'Glucoso.' (Gloomy) instruction. The second system is marked 'Ped.' and includes a 'ff' (fortissimo) marking. The third system is marked 'Ped.' and includes a 'ff' marking. The fourth system is marked 'Ped.' and includes a 'ff' marking. The fifth system is marked 'Ped.' and includes a 'ff' marking. The sixth system is marked 'Ped.' and includes a 'ff' marking. The notation is written in a style typical of early 20th-century musical manuscripts.

I LOVE THEE TRUE.

3

(ICH HAB' DICH LIEB.)

From Mascagni's Cavalleria Rusticana.

Words by H. Hartmann.

Mascagni - Kunkel.

Andante. ♩ - 56.

Piano introduction in 3/4 time, marked Andante. The music features a melody in the right hand and a supporting bass line in the left hand. The key signature has one flat (B-flat). The piece includes several triplets and is marked with dynamics like *p* and *mf*. Pedal markings are indicated below the staff.

2. Und mein sprö - des Herz won - ne - trun - ken
1. Ei - ne Ro - se heut' mir mein Liebchen

Vocal and piano accompaniment for the first verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked *a tempo*. The piano part includes a *rit.* (ritardando) marking. Pedal markings are indicated below the piano staff.

1. At the dawn my love pluck'd a rose for
2. And my swel - ling heart fast in rap - ture

2. schlug; Lie - be knüpf - te das gold - ne Band
1. brach; Fragt' ich za - gend: Was deu - tet sie!

Vocal and piano accompaniment for the second verse. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The piano part includes a *rit.* (ritardando) marking. Pedal markings are indicated below the piano staff.

1. me..... I the rea - son ask'd eag - er - ly.
2. beat,.... Love's sweet fet - ters u - nit - ing meet.

1389 - 3

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2. Nun hob die Wim-per sich,.....

Ihr Blick er-reich-te mich.

1. Sie blickt mich an und schweigt,

Er - glüht das Köpfchen neigt,

1. She gaz'd at me and hush'd, Her cheeks in crim-son flush'd,
2. One sin-gle look she cast..... Told me the se-cret vast.....

2. Es fand sich Herz und Hand Uns eint' der hei-lig-ste Zug Ich hab' dich

1. Ver-rieths ihr Mund auch nie, Ihr Au-ge see-len-voll sprach: Ich hab' dich

1 But what her lips de-ny Flash'd from her bright ma-gic eye. I love thee
2. One heart the oth-er read, Love's sweetest wish-es were said. I love thee

2. Lieb, Ich hab' dich lieb, Die Her-zen poch-ten sich's zu. Ich hab' dich

1. lieb, Ich hab' dich lieb, Drum wend dich lie-bend zu mir. Ich hab' dich

1. true, I love thee true, Wilt thou, my sweet, not love too? I love thee
2. true, I love thee true, My love, wilt thou not love too? I love thee

Ped. 1389 - 3 Ped.

2. lieb, Ich hab' dich lieb, Die Herzen pochten sich's

1.

1. lieb, Ich hab' dich lieb, Drum wend dich liebend zu mir.

1. true, I love thee true, Wilt thou, my sweet, not love too!

2. true, I love thee true, My love, wilt thou not love

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. zu. 2. Ich hab' dich

2. too! I love thee

rit.

mf

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

2. lieb, Ich hab' dich lieb, Ich hab' dich lieb!

2. true, I love thee true, I love thee true

pp *pp*

Ped. *Ped.* *Ped.* *Ped.*

WHENEER I SEE THOSE SMILING EYES.

3

WENN ICH IN DIESE AUGEN SCHAU.

Words by Thomas Moore.

Louis Conrath. ✓

Moderato ♩ - 88.

Wenn ich in die - se Au - - gen schau So
 Whene'er I see those smil - ing eyes So

son - nen - freuden - voll,..... Als ob nicht Wol - ke trüb und rauh Sie
 full of joy and light, As if no clouds could ev - er rise To

je ver - dunkeln soll,..... Ich seufzend frag, wie bald der Glanz Durch Kummer nicht er -
 dim a heav'n so bright, I sigh to think how soon that brow, In grief may lose its

lischt, Wie bald der Freu - de Blütenkranz Vom Herzen weg - gewischt?
 ray..... And that light heart so joy - ous now, Al - most forget 'twas gay.

1390-3

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Die Zeit sie kommt mit ih - rer Pein, Zerstör - tem Traum, zer - broch' - nem Glück, Und
 For time will come with all its blights, The ruin - ed hope, the friend unkind, And

Lie - be lässt statt mild * em Schein Bald Glut bald Eis im Herz * zu - rück. Scheint
 love that leaves where - er it lights A chill'd or burn - ing heart be hind. While

Ju - gend weiss wie fri - scher Schnee Eh' sie von Kummer's Thrä - nen feucht, Sie
 youth that now like snow ap - pears Ere sul - lied by the dark'n - ing rain, When

nach dem Sturm, dem Leid und Weh Wohl nim - mer hell wie ein - stens leucht, Wohl
 once 'tis touch'd by sor - rows tears, Can nev - er shine so bright a - gain, Can

nim - mer hell wie ein - stens leucht, Wie einstens, ein - stens leucht
 nev - er shine so bright a - gain, So bright, so bright a - gain.

6. (A)

The musical score for exercise 6 is written for piano. It consists of five systems of grand staves. The first system is marked 'p' and 'leggero.' with a tempo of 104. The second system has a 'cres.' marking. The third system has a 'dim.' marking. The fourth system has a 'cres.' marking. The fifth system has a 'f' marking. The score includes various fingerings, slurs, and articulation marks.

(A) Equalization and strengthening of the fingers is the object of this excellent study. The rapidity to be acquired, must be natural and unconstrained. Slow practice at first is, therefore, indispensable. Practice with a loose wrist and raise the fingers freely from the knuckle joints.

Musical score for piano, measures 1-12. The score is in G major, 2/4 time. It features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand. Measure 1 starts with a piano (*p*) dynamic. Measure 4 is marked with a *cres.* (crescendo) and a key signature change to E major. Measure 7 is marked with a forte (*f*) dynamic. Measure 10 is marked with *piu f* (pianissimo forte). The score includes fingerings, slurs, and pedal markings ("Ped.") with asterisks. A section labeled (B) covers measures 4-6, and a section labeled (C) covers measures 10-12.

- (B) Play these two measures with a steady, unwavering hand; in a like manner from Φ to the end. The various tone groups must be rendered in an easy, flowing manner. This even flow of tones must be preserved also where the intervals demand an extension of the fingers or hand.
- (C) In connecting the *F* and the chord *E* and *C* following, be careful not to break the chord (as in arpeggio playing), but strike the notes together; this offers considerable difficulty, especially for small hands, and should not be passed over until overcome.

Allegro molto ♩ - 104 (♩ - 132 to 152.)

17

7. (A)

The musical score is for a piano study, labeled (A). It is in common time (C) and marked 'Allegro molto'. The tempo is indicated as 104 beats per minute, with a range of 132 to 152 beats per minute. The score is for the left hand, as indicated by the '7.' and '(A)' markings. The score consists of four systems of music. Each system has a treble and bass staff. The bass staff contains a continuous eighth-note pattern. The treble staff contains chords and single notes. Pedal marks (Ped. *) are placed at the end of each system. Fingerings are indicated by numbers 1-5. A 'cres.' marking is present in the second system. A 'sf' marking is present in the fourth system.

(A) This study for the left hand has the same aim as the preceding study for the right hand. The rules for the foregoing study are applicable to this.

(B) Be careful to give these half notes their full value: do not permit the key to rise while playing the next seven sixteenth notes.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a continuous eighth-note accompaniment. The voice part is in the upper register, with lyrics written below the notes. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three measures. The first measure shows the piano accompaniment and the voice entering with the lyrics "The rose tree". The second measure continues the accompaniment and the voice sings "The rose tree". The third measure shows the piano accompaniment and the voice singing "The rose tree".

8

cres.

5 3 5 4 5 4 6 3

8

dim.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The upper staff is in treble clef and contains the melody, which is a simple, repetitive tune. The lower staff is in bass clef and contains the accompaniment, which consists of a series of chords and single notes. The music is written in a simple, clear hand, and the paper is aged and slightly discolored. The title "The Rose Tree" is written in a decorative, cursive font at the top of the page.

Allegro molto ♩ 104 (♩ 132 to 152.)

(A)

8. *p* *cres.*

cres. *f* *mf* *dim.* *cres.*


(A) These passages must be played uninterruptedly, and equality of touch strictly observed. Practice very slowly at first. When the study can be played perfectly in slow time, gradually increase the speed until a high degree of rapidity is attained. In practicing, never force a tone nor blur the passages.



(B) Evenness and equality of tone are facilitated by a correct and easy carriage of the hand.

(C) See letter H, page 5, treating a similar passage.

The musical score consists of six systems of staves. The first system features a treble staff with rapid sixteenth-note passages and a bass staff with sustained chords and a single note. The second system continues the treble staff's melodic line while the bass staff provides harmonic support. The third system introduces a crescendo in the treble staff. The fourth system includes multiple pedal markings and complex fingering. The fifth system features a decrescendo in the treble staff. The sixth system concludes with a final chord and a decrescendo marking.

(D) Considerable difficulty arises in playing these two measures fluently and in time. Special care must be given to a smooth connection of the interval of the ninth, as indicated by these lines . The hand should be extended as shown at E. page 6, treating a parallel case.



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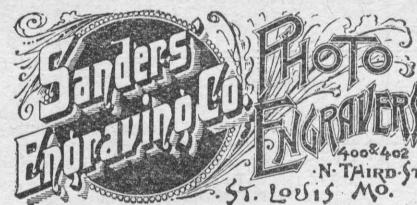
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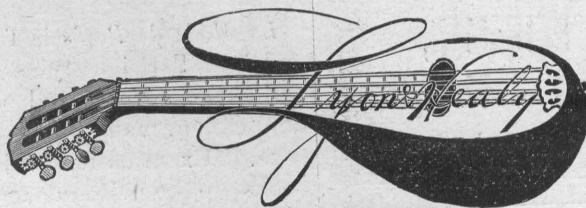
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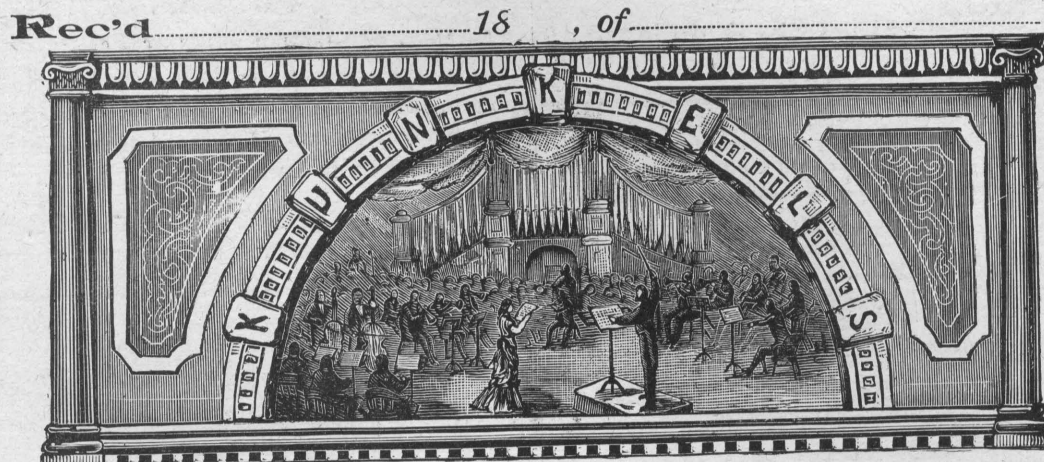
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